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MADHYAMAVYĀYOGA

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BHASA

प. ५
दशांश १
जानु १० १



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महाकविश्रीभामप्रणीत

INTRODUCTION

The Text

The text of Bhāsa's *Mudra Rāsikā* in this edition is reprinted from No. XXII of the *Prachina Sanskrit Series* first published under the editorship of the late P. G. Gupta Sastri in 1917.

The Author and his Works

Bhāsa is one of the great Indian poets in Classical Sanskrit literature whose life history is shrouded in darkness. Till about 18 years ago only his name as a dramatist was known to us through the references made about him by such Sanskrit writers as Kālidāsa, Dandin, Bana and Harsha in their works. But to the good fortune of the Sanskrit Scholars the late P. G. Gupta Sastri made his discovery of the plays of Bhāsa in 1910 and by this fact considerable light was thrown on the person of the author and the merits of his work.

He plays thus discovered are 1 in number and all of them show some striking common features in their origin and style. The plays are

- | | |
|---------------------------|--------------------|
| १ प्रसिद्धावीर्यभरायणम् । | ७ पञ्चरात्रम् । |
| २ स्वप्नवासवदत्तम् । | ८ ठरुमङ्गम् । |
| ३ बालचरितम् । | ९ अभिषेकनाटकम् । |
| ४ वृत्तघटनकम् । | १० प्रतिमानाटकम् । |
| ५ दूषणम् । | ११ कविमारकम् । |
| ६ कर्षभारम् । | १२ शाकुन्तलम् । |

and १३ मन्त्रसायेग ।

* But some claim about the work यक्षकण्ठ
यक्षकण्ठकण्ठम् शैविन्द्यम् नन्दसायम् and the Bhāsa

The Bhasa Problem

Ever since the play was brought to light a true difference of view has been maintained among scholars as to whether the authorship of the work Dr. Campbell asserts that they are Bhāsa works is supported by prominent Sanskritists like Kāthi Śastry, Kāśī, I. W. Thomas, Jolly, Banerjī, Sastri, Bhatnagar, Jashī, Jayaswal, Harjandhar Sastri, and others while Mr. K. K. Chatterji, Ramesh Chandra Banerji, K. K. Kamboj, R. K. Gupta, and Sastri, W. Chatterji and S. Chatterji reject the above view.

The evidence in support of Dr. Sastri's contention are mostly internal. There are two aspects of the question that call for consideration. The first is whether all the thirteen plays are written by one and the same author and the second is whether Bhāsa is that author. In support of the first part of the question Dr. Sastri points out the striking identity of affinity in all the works. They are — (1) the same manner of beginning without the title *प्रस्तावना* (2) the same name *स्वयंसेवा* given to the heroine in all (3) the absence of *वशिष्टानाम्* or statement in praise of the author in all these works (4) the relation of the chief character of the play by the *महामहोपाध्याय* in almost all (5) rejection of many verses and expressions in some of the plays and (6) similarity of diction among various metres and style.

Thus having shown that all the thirteen plays are the work of a single author Dr. Sastri proceeds to prove that they are Bhāsa's in the following manner.

(i) Kālidāsa in *Māṇḍavyāha* presents the subject of the famous *Soumāhārā* and *Kavyāntar* ग्रथिनवकाया भामिनमिहन्विपुलाशीनाम् et (*Māṇḍavyāha*). The statement of the poet in the *Soumāhārā* itself amply shows that Bhāsa was not the author of the famous play.

(ii) Bhāsa Bhāsa has *Hastinā* as the place where the dramas of the play which were begun directly by the *Satradhara* and which were full of variety of character and episode.

सुखपातद्वाराभिनयः कथं दृष्टुमिच्छामि ।

मपराकिं वशा एव भामिना स्ववृत्तदिव ॥

(*Hastinā*)

This verse clearly points to the fact of dramatic compositions which did not place the North of the *Yamuna* and definitely state that Bhāsa is the author.

(iii) Ropell has in *Sanskrit Drama* written that when these Bhāsa plays are first to be taken account of but the fact did not learn the *Sanskrit* *Vaidika* the

भामिनाटकव्यङ्ग्यं शक्यं सिद्धं परीक्षितम् ।

मन्त्रवार्तामन्त्रवार्तामन्त्रवार्तामन्त्रवार्ता ॥

(*Sanskrit Drama*)

He also there is an unimpaired the content of Bhāsa and his famous work in which the *Sanskrit* *Vaidika* is linked to the metatext. The *Sanskrit* *Vaidika* references to Bhāsa's writings by the author also all of which prove that Bhāsa was a poet of a high order and his plays were very much appreciated by scholars. Now the dramatic world has been led by Dr. *Campanella* to present all the characters as

enumerated in the above stanzas and *Sevapnavasava datta* is one among these works. Hence the theory of Dr Sastri that these plays are Bhasa's own has been accepted by many Sanskritists.

But Mr Krishna Pusharodi and others consider these works as only abridged versions of the original plays of Bhasa used by the Cakyars of Malabar for their performances. They hold this view on the grounds that (1) none of these plays contains the author's name (2) the special features of these works are to be met with in many other South Indian plays also and they are due to Kerala influence and (3) Bhasa's name is not found mentioned in the rhetorical works in which quotations from these plays occur.

But however even if these plays happen to be abridgements Bhasa's ultimate authorship cannot be denied. Dr Pusalker too in his thesis on Bhasa proves that these compositions cannot be adaptations or compilations by Cakyars and that all the thirteen plays are the genuine works of Bhasa.

Bhasa's date

The date of Bhasa is one of the vexed questions in Indian literature. There is absolutely no reliable information about his life. The dates assigned to him vary between the fourth Century B C and the tenth Century A D. All the same it is beyond doubt that Bhasa lived before Kalidasa. Dr Pusalker fixes the sixth Century B C as the upper limit and the first century B C as the lower limit for the date of Bhasa for he assigns Kalidasa to the first Century B C. He further limits the period between the fifth and the

fourth Centuries B. C. This conclusion fits in very well with the widely admitted view of the Sanskrit Sastri that the great dramatist must have flourished sometime about 375 B. C.

THE MADHYAMAVIAYOGA

Title

This play named The Madhyama belongs to the class of Rājās known as Vyayoga. The hero of this Vyayoga is Madhyama, the middle brother of the Pandava Princes and the central theme of the plot is a duel between Bluma and Ghatotkaca. The appellation Madhyama given to Blumasena is explained in the work itself in the words of the hero

मध्यमोऽहमवस्थानादुल्लिख्यताम् मध्यमः ।
मध्यमोऽहं द्वितीयं मातृगणमपि मध्यमः ॥ २८ ॥
मध्यमः पञ्चभूतानां पार्ष्णिपानाम् मध्यमः ।
अथ च मध्यमो लोके सर्वकार्येषु मध्यमः ॥ २९ ॥

But the dramatic effect is all the more successfully achieved by giving the same name to the middle brother also whose part is prominent in that his voluntary willingness to become the victim finally leads to the interference of Bluma. Therefore the title Madhyama Vyayoga is quite appropriate.

The Vyayoga—Its Characteristics

The plot of a Vyayoga should be well known and legendary and its hero a royal personage or a king. The hero must also be a Dharmodhata and female characters should be very few. The third (तृतीया) and the fourth (चतुर्थी) junctures are excluded and generally the

is a good number of male characters. The *Vijaya* type of play consists of only one Act and the action does not extend over a day. Strife and battle not caused by woman are the principal scenes of action. The *erota* (रसा), the comic (हास्य) and the calm (शान्त) sentiments cannot hold the main place. In the *Salitvadarpana* the following definition is given

स्वावेतिहृते स्वायोग स्वस्वकीयानस्युत ।

हीनो गर्भविमर्शायां वरेषुभिराश्रित ॥

एकदृश भवेद्वर्णमिच्छित्तमरोदय ।

कैशिकीपुत्रिरहित प्रक्यातस्तत्र वायक ॥

राजर्षिरथ विष्णो वा जनेत्रीरेतद्वत् स ।

हास्यशङ्कराशङ्क्य इतरङ्गाङ्गिनो रसा ॥

(*Salitvadarpana*)

The Plot and its Source

Blasa has taken the subject for many of his plays from the epics the *Mahabharata* and the *Ramayana*. The *Madhyama Vijaya* is evidently derived from the love episode of Blama and Hidimba narrated in the *Adiparva* of the *Mahabharata*. The story goes that Hidimba fell in love with Blama who married her after killing Hidimba her brother in fight and a son by name Chhatrakas was born to them. But there is no basis in the epic for the incidents told in the play. Hence the clash between Blama and Chhatrakas and the subsequent meeting of Hidimba by Blama are all innovations of the dramatist. Again the story of Sumashephi in the *Atimata Brahmana* may be considered as the source from which Blasa has taken the character of the middle brahmin son who sacrifices his life for saving

In the course of their life in the forest in consequence of the defeat at the gambling game with the Kurusta brothers the Pandava Princes were for some time staying near the dwelling of the demoness Hidimba. One day they had to take part in a sacrifice at the invitation of the sage Dhruvna and so leaving Bhishma alone to guard their hut all the other brothers left for the sage's *ashram*. Bhishma availed of this opportunity to take his regular exercise in an open spot nearby. At that time Ghatotaka being asked by his mother Hidimba to get a human being for her *Pitru* was attacking an old brahmin named Kesavadasa demanding him to hand over to him one of his three sons.

In this helpless plight the distressed father and mother clung to their eldest and youngest sons respectively out of special affection and expressed their grief at their loss. Therefore the second son by name Mulavyama came forward and offered to go with the demon Ghatotaka. Though with great reluctance the poor parents consented. But as the boy felt thirsty he wanted permission to go to a pond nearby and drink some water. Ghatotaka gladly allowed him to go but the boy tarried for a long time. Being anxious to take the victim in time to his mother the demon called out loudly Mulavyama Mulavyama come soon.

Now Bhishma who was taking exercise in the open air heard this cry. Mulavyama and himself being the Mulavyama Prince took it for his own name called out by somebody requiring his help. At once he proceeded to the spot from where this sound came and to his surprise found the terrified brahmin family being assailed by Ghatotaka. Finally the boy Mulavyama

He returned to this place. The old brahmin told Bhuma all that had happened and prayed for his help. Bhuma took pity on the Brahmin and ordered the demon to let the boy go. But Ghatotkacha refused to leave him, even if his father were to ask him for, he was taking him in obedience to his mother's command.

Appreciating the demon's sense of filial duty, Bhuma desired to know who his mother was and the aggressor replied that she was Hidimba, a demoness and also that his father was Blamasa. Immediately Bhuma knew him to be his own son, yet concealing his identity, he offered himself as the victim instead of the brahmin boy. Ghatotkacha agreed and let the boy free, but Bhuma to test his son's valour, asked him to take him by force if he could. Then there ensued a long duel between the mighty father and the mighty son in which Ghatotkacha was not successful. But Bhuma knew that his son could annihilate the Kauravas in a split and felt extremely gratified.

When all his attempts to take Bhuma by force failed, Ghatotkacha remembered his opponent's promise and asked him to keep his word by accompanying him to his mother. The Pandava Prince admitted and went with him to Hidimba's abode. There Hidimba was overwhelmed with joy to meet her long-separated husband and greeted him heartily. Bhuma too felt very happy and he asked Hidimba why she ordered her son to capture a human being for her breakfast. The demon explained that it was with the intention of meeting her husband himself that he adopted such a course of action and that she was successful. Thus highly satisfied with her conduct, Bhuma praised her. He embraced his son

Chaitanya and Heed him. Then all the three of them accompanied the Brahmin and he finally left a distance and left them to resume their journey peacefully.

General Estimate of Bhāsa

Poet Bhāsa is one of the brilliant stars in the firmament of Sanskrit dramatic literature. His works display his wide range of genius and originality. The rapid but smooth development of plot, the simple and clean characterisation and the easy and natural diction are all special features of his play. His faithful descriptions of nature show the poet's keen observation. His figures of speech are mostly drawn from the plain manifestations of natural phenomena and nearly all the sentiments are brought out with due effect. But Bhāsa omits the prescribed *rasa* in all his play. For probably he lived far before the time when its presence became the rule. All through his writings there is a flavour of unsurpassed originality which assigns him a very high place among the great Sanskrit Poets of India.

A Critical appreciation of the Madhyamavyāyoga

The Madhyamavyāyoga is one of the best short plays of Bhāsa. Bhāsa's theme here is a royal personage and himself, the son of the wind god, he is denigrated too. His proud and overhearing conduct surely marks him as a *Devala* type.

The central point of dramatic development in the play is the name Madhyama applied to Bhāsa's name and to the brahmin boy. He name Chaitanya is en-

Madhavi and Madhava come on Bhama think to it he is called by a name and appears on the scene. There he takes the demon and the insulted old Brahmin with his wife and children. The prince asks the demon to let them go but the latter refuses. Thus the situation for the duel between Bhama and Ghatotkacha which is the central theme of the play has been cleverly evolved. The fact that the duel is not caused by a woman is in conformity with the characteristics of a *Vijaya*.

The predominant sentiment (रस) in this play is fury (क्रोध) as is seen from the central action of fight. But other sentiments also display a variety in the play. The frightened brahmin family evinces *teira* (मयस्क) and the lamentations of the distressed old Keshava at his sons loss produce a deep sense of pathos while at the meeting of Bhama and Hidimba in the end the sentiment of love (व्यस्य) is seen.

Though Bhama exploits the epic characters Bhama, Ghatotkacha and Hidimba for his play on the whole the work is definitely a creation of his own imagination. The composition is full of passages that proclaim the poets knowledge of natural truths and human emotions. Bhama's happiness as though at the sight of his own brother or son when he meets Ghatotkacha is vividly expressed in his words 'Ah who can it be the thief of all my brothers qualities? His youthful haughtiness puts me in mind of Subhishaya son (vide verse 33) 'आजुनी मम सर्वेषां' etc). Again when the demon is perplexed in his failure the Lavana Prince says 'Even an infuriated wild elephant cannot attack a tiger in the forest (vide verse 44) 'ह्यहं हि दुज्जरो कया' etc). The high satisfaction

of his mind in understanding that he who is now
 below has not defiled himself as he appeared to
 in the process which Bhama secured Hidimba. He is
 then not a demon solely by birth and not by con-
 duct (vide पृष्ठ २ - सायव राज्ञी न मनुष्याकारेण)

The rapid development of the plot without
 hampering the smoothness of the progress of the story
 which is Bhama's speciality is well illustrated in the
 Madhyama. The introduction of the frightened bhadrin
 family take in its wake Ghatotkaca. The cry Madhyama
 brings in Bhama and the duel ensues. But keeping
 his word the middle Pandava follows the demon and
 the meeting of Bhama and Hidimba take place. Thus
 throughout the play no strain or delay is felt in its
 progress from stage to stage.

Blueas characters in the Madhyama are
 plain human and quite life-like. The intricate emotions
 are expressed directly in a flash and no time is wasted
 over them. The characters are not so imaginative or
 romantic as those of Kalidasa or Bana and not so
 sentimental or poetic as those of Bhavabhuti. Nor are
 they similar to the tickle and tony like use of Sri
 Harsha. The graphic description of Ghatotkaca almost
 enables one to visualise his huge form (vide verse २ पृष्ठ
 दुष्टदिव्याङ्ग etc.) So also the picture of the superhumanly
 mighty Bhama is excellently drawn in the verse सिंहक
 ण्ठकालावलाप्य etc (vide verse 7). The faithful and
 loving Hidimba has been drawn by a single stroke of
 the pen in which art Bhama excels all other poets.
 The demon serves to bring in that Bhama is needed
 herself is well as to himself (vide पृष्ठ २-१ उवाच नमः च)
 What more is needed to point a true poet who can draw

her husband and her wife and at last the light of life
 has come and he is now a free man at last
 drawn into the net

Blasius is deeply impressed with the phenomena
 of nature. His picture of the two-mountain forest
 is very effective (vide verse 10 *इदं हि वृक्षं विमि
 शतशतं* etc.) His figures of speech are simple and
 true to life. The old brahmin *Kasyapa*, with his
 wife and sons being chased by the demon is aptly
 compared to a bull with its cow and calves being
 pursued by a tiger (vide verse 3 *आन्ते सुते विह्वल
 स्ते सदा* etc.) Similarly the gait of the victor *U-*
Blasius has been beautifully compared to that of a
 bull that struts majestically after shaking off the drops
 of rain water from its body (vide verse 48 *आनय
 तस्तस्मिन् जलपुष्प* etc.) A very fine instance of the
 figure *Hyperbole* can be seen in the verse which decries
Chaitanya as the thunderbolt to mountains, the hawk
 to all birds, the lion to animals and death itself in
 human form (vide verse 7 *अस्मत्पुत्रोऽस्माद्व्योमेन शत्रुनि
 वा* etc.)

Blasius style in the *Madhyama* is simple and
 direct and it shows how much his writing is influenced
 by the epics. But at times his beauty even verges
 on terseness and sparseness. He tells a more than
 than in speech. All the same the poet is a master
 conversationalist. The clear and flowing style of his best
 sentences in the dialogue of the play and the clarity
 and beauty of his verses certainly mark him as an eminent
 Sanskrit dramatist.

PRINCIPAL CHARACTERS

Bhima

Bhima the hero appears as a person of extraordinary strength and size as in the Mahabharata. He is a regular gymnast and takes daily exercise in the open air. His huge frame arouses admiration in the mind of Ghatotkacha who himself is a giant. He exclaims — *अहो! इमेनैवेत्येव दृश्यः । न मया विहासवि शक्यतेऽत्र सज्जनस्य* etc (vide verse 27)

The hero belongs to the *Dharmadharma* type. He is proud and haughty. At the same time the tender feelings of affection and mercy are also quite prominent in him. He is keenly susceptible to the sweetness of the voice of Ghatotkacha when the latter calls out *Maddhyanam Maddhyanam*. Bhima says that it creates a sort of mental fever in him as being very similar to the voice of *Dhananjanan* (vide verse 20 *अननसि मनोज्ञं श्रोतव्यम्* etc). This shows that even the gigantic frame of the Pandava prince contains a heart full of fellow feeling and brotherly love.

Bhima's assertive nature is seen in his conversation with Ghatotkacha in which he establishes that he is *Maddhyanam*. He argues that he is the middle one of the Pandava brothers the youngest of the five elements and of the three worlds and the mediator between the kings (see verse 18 *मध्यमोऽहमव्ययः* etc).

To the weak and the distressed Bhima is always kind and considerate. When he finds that poor Brahmana and his family bullied by Ghatotkacha he calls on the demon to let them free. He says — *अहो! इमेनैवेत्येव दृश्यः । न मया विहासवि शक्यतेऽत्र सज्जनस्य* etc (vide verse 27)

most respect for the husband who he decided to marry fully too.

The prince is a great fighter. He only won the duel with Ghatotkacha. He is also possessed of divine power and cleverly frees himself from the magical bondage which his opponent puts him in. His love of truth can be seen from the fact that he agrees to accompany Ghatotkacha to Hidimba's abode in accordance with his promise.

Above all Bhama is a loving husband and a affectionate father. His joy knows no bounds when he meets Hidimba after a long separation. He is grateful to her for her earlier services and greets her saying "Oh queen Hidimba" (vide page 23 **नमो देवी हिमिम्बा**). This speaks well for his magnanimous heart. His fatherly affection flows out in the following words when he is extremely pleased with his son Ghatotkacha's display of valour and heartily embraces him with a blessing **उदेहि पुत्र! सर्वकामकर्म कान्तयेव । शर्वराज्यजननदादिदुःप्रापेक्षीणि निवृत्तयानि । पुत्र! सर्ववन्द्यराज्यो मय ।**

Ghatotkacha

Next to Bhama Ghatotkacha is the prominent figure. He is a demon portrayed as a highly obedient son very much devoted to his mother. To carry out the command of his mother he is ready to disobey even his father. He says to Bhama when he is asked to let the Brahman live, that even if his father is to ask him to let the boy free he will not be released for he is captured at the command of his mother (vide verse 10 **दुष्प्रवृत्तिनि निवृत्तय—** etc.)

Beau beau of Bhuma and Hidimba Ghatotaka has unheated immense physical strength and courage. In the duel with the Pandava prince he exhibits superhuman force and might though he is finally overcome by his mightier opponent. He is also skilled in magical weapons to which he resorts as a last resource to bind his rather overbearing victim. Even the proud Bhuma admires the physique of Ghatotaka **महो! त्वं श्रीरोम्यं दुष्टम् । त्वं हि सिंहास्य सिंहद्वये — etc** (vide verse 26)

But Ghatotaka has also a soft corner in his heart. At the sight of Bhuma he is struck by the majestic personality of the prince and his heart is filled with the love for a kinsman as it were. In the presence of his mother when he understands that the victim he has brought is his own father he feels sorry for his unbecoming conduct. So he begs Bhuma to pardon him **‘दुष्टपापं क्षन्तुर्हसि** (vide page -)

His enmity for the Kaurava brothers can be clearly seen from what he says to his father **‘आम्भन! त्वं ह पांडुराष्ट्रवन्द्यादिपंडितोऽप्योऽभिषादये ।** (vide page 2)

Hidimba

Hidimba the demon wife of Bhuma can be represented as a very intelligent and to some extent cunning woman. Of course so far as the truth goes she can be counted as one woman, the members of her own race who are generally peculiarly intelligent and cunning. Her explanation to her husband why she has sent for a human being for his breakfast may be taken as satisfactory though it does not complete a victory. She tells that she has done so only with a view to murder her lover Bhuma himself who is a journey

in the neighbourhood has been known to her in vision and not with the intention of devouring a human being. However Bhima is extremely gratified by her reply and promises her that she is a demoneess only by birth but not by conduct (vide page 28 *माता रक्षसी न समुदात्तरेण*). Certainly her husband is justifiable when viewed at her own angle of vision. Her love for her husband is so great that she adopts anything as a device to effect a reunion with him.

Hidimbas love and devotion for her husband are unquestionable. Finding that it is Bhima who has been brought by her son, she tells that he is a god, and further a god to herself and also to her son himself. And so she asks Ghatotkaca to pay his respects to the Pandava prince— 'दधिवर्य' ईशं सख्यं । तव च मम च । नमिष्यामि पित्रम् । (vide page 22)

॥ श्री ॥

श्रीगणेशाय नमः ।

महाकविश्रीभामप्रणीत

मध्यमव्यायोगः ।



(ततः प्रविशति मूषधारः)

मूषधारः —

पायात् स वोऽसुरवधूदृषयावमाद
पादौ हरे कुवलयामलसुगनील ।
यः प्रोषतस्त्रिभुवनक्रमणे रराज
वैदूर्यसङ्क्रमे हवाम्परसागरसः ॥ १ ॥

एवमायमिदं विज्ञापयामि । अये किन्तु खलु मयि विज्ञाप-
न्यग्रे शब्द इव श्रूयते । अङ्ग! पश्यामि ।

(पश्य)

मोस्तातः! को नु खल्वेषः ।

मूषधारः — मयत्, विज्ञातम् ।

यो शब्दोच्चारणादस्य ब्राह्मणोऽयं न सञ्चयः ।
श्राव्यते निर्विशङ्केन केनचित् पापचेतसा ॥ २ ॥

(भेषज्ये)

भोत्तात ! को तु सत्त्वः ।

सूत्रधार — इत्युद विज्ञातम् । एष सत्त्वः पाण्डवस्यस्य
 त्मजो हिदिम्भारणिसम्भूतो राक्षसा(निर्मि)रकृतैर नामाजन विज्ञासपति ।
 भो ! कष्ट कष्ट सत्त्वः पत्तिमुत्परिवृतकः प्राणवत् इत्यन्तः ।
 अत्र हि,

आनै सुते परिवृत्तस्तर्क्यै सदतो
 इदो द्विजो निश्चिरानुचर स एष ।
 ध्यायानुसारपरितो ह्यम सधेनु
 सन्तस्तत्सक) इवाङ्गुलाङ्गुलि ॥ ३ ॥

(निष्कान्त)

स्वापना ।

(इतः प्रविशति सुतत्रयकलत्रपरिवृतः केसव्यासः पृष्ठतो भटोरुचयः ।)

वृद्धः — भो ! को तु सत्त्वः,

(त ? ज) कर्मविकारप्रतीर्षकेभ्यो
 सुकुटिपुटोज्ज्वलयिज्जलायताश्च ।
 सतविदिव धन सकण्ठश्चो
 पुगनिधने प्रतिमाकृतिर्हरस्य ॥ ४ ॥

† यगनिधने पुगनिधारे इदृशश्चेति शेषः ।

प्रथम — मोक्षार्थ! को नु खल्वेष ।

ग्रह(निःसु)गलनिमाद्य पीनविस्तीर्णवध्वा
कनककविकेयु पीतकौशेयवासा ।
तिमिरनिषहवर्ण पाण्डुरोद्बुधदम्भो
नव इव जलमग्नौ स्वीयमानेन्दुलेख ॥ ५ ॥

द्वितीय — क एष भो !

कलमदशमदम्भो लाललाकारनास
करिवरकरबाहुनीलजीमूतवर्ध ।
द्रुतद्रुतवह्नीतो य स्थितो भाति यीम
क्षिप्रपुरप्रनिहतु अङ्गरसव रोष ॥ ६ ॥

तृतीय* — मोक्षार्थ! को नु खल्वस्मान् पीडयति ।

वज्रपातोच्चलेन्द्राणा श्वेन सर्पपतविषाम् ।
सुमेन्द्रो मृगसङ्घाना मृत्यु पुरुषविग्रह ॥ ७ ॥

ब्राह्मणी—(क) अय्य! को एसो अस्माञ्च सन्दोषद ।

चटोत्कच — भो ब्राह्मण! तिष्ठ तिष्ठ ।

किं यासि मङ्गयविनाशितर्धैर्यसारो
वित्रस्तदारमुतरङ्गहीनशुक्र! ।

(क) आर्य! क एषेऽस्मान् हन्तापयति ।

‡ चक्रमग्नौ जेष ।

तादृर्पात्रयक्षपवनोद्धतरोषाहि

तीव्रं कलत्रमहिरो भुजगो यथार्तं ॥ ८ ॥

भो ब्राह्मण! न गन्तव्यं न गन्तव्यम् ।

बुद्ध — ब्राह्मणि! न भेतव्यं पुत्रका! न भेतव्यम् ।
सविमर्शा ह्यस्य वाणी ।

घटोत्कच — भो ! कष्टम् ।

जानामि सर्वत्र सदा च नाम

द्विजोत्तमा पूज्यतमा पृथिव्याम् ।

अकार्यमेतच्च मयाद्य कार्यं

मातुर्नियोगप्रदानीतशङ्कम् ॥ ९ ॥

बुद्ध — ब्राह्मणि! किं न स्मरसि एवमवस्था जलक्षिप्तेन
मुनिनोक्तम् — अनपेक्षारक्षममिदं वनमप्रमादेन गन्तव्यमिति । तदे
वोत्पन्नं भयम् ।

ब्राह्मणी — (क) किं वासि अय्यो मज्झत्थवण्णो* विअ
दिस्ससि ।

बुद्ध — किं करिष्यामि मन्दभाग्य ।

(क) किमिदानीमर्थो मज्झत्थवर्ण इव इदमेत ।

ब्राह्मणी — (क) य विज्ञोसामो ।

प्रथम — भवति । कस्य वय विज्ञोशाम ।

इह हि शून्य तिमिरोत्करप्रभै
 र्नेगप्रकरैरवहद्वदिकपथम् ।
 खगैर्मृगैश्चापि समाकुलान्तर
 वन निवासाभिमत मनस्विनाम् ॥ १० ॥

बुद्ध — ब्राह्मणि ! न भेतव्य न भेतव्यम् । मनस्विजननिवास
 योग्यमिति श्रुत्वा विमत इव मे सन्वास । शब्दे नात्रातिद्वेष्टेण
 पाण्डशश्रमेण भवितव्यम् । पाण्डवास्तु,

युद्धप्रियाश्च शरणागतवत्सलाश्च
 दीनेषु पक्षपतिता कुतमाहमाश्च ।
 एवविधप्रतिभयाकृतिचेष्टिताः
 दण्ड पयार्हमिह धारयितु ममर्था ॥ ११ ॥

पथम — भोस्त्रात ! न तत्र पाण्डवा इति मन्ये ।

बुद्ध — पुत्र ! कथं न्व जानीये ।

प्रथम — तस्मदाश्रमादायतेन कमचिद् ब्राह्मणेन (कथित)
 — शतकुम्भ नाम यज्ञमनुभवितु महर्षेर्धाम्यस्याश्रमं गता
 इति ।

(क) ननु विज्ञोशाम ।

इदं — इत्थं इति स्म ।

प्रथम — तात ! न तु सर्वं एव । आश्रमपरिपालनार्थमिह स्थापितं
किल मन्त्रालयम् ।

इदं — यद्येव, सन्निहिता सर्वं एव पाण्डवा ।

प्रथम — स चाप्यस्मात् वेलायां व्यायामपरिचयार्थं त्रि(प्र)कूटं
देश इति श्रूयते ।

इदं — इन्त निराशा स्म । भवतु, पुत्र ! व्यपश्रयिष्ये
तावदेतन् ।

प्रथम — अलमल परिश्रमेण ।

इदं — पुत्र(निवेदयिष्येति?) खलु प्रार्थना । भवतु, पश्यामस्तावत् ।
मो पुत्र ! अस्त्यस्माकं मोक्ष ।

घटोत्कच — मोक्षोऽस्ति समयत ।

इदं — व समय ।

घटोत्कच — अस्ति म तत्रभवती जननी । तस्याहमाह्वय -- पुत्र !
ममोपवासनिसर्गार्थमस्मिन् वनप्रदेशे कश्चिन्मातुष परिमृग्यानेत्यव्य इति ।
ततो मयामाडितो भवान् ।

पन्था चाग्निश्चालिन्या द्विपुत्रो मोक्षमिच्छति ।

बलबल परिहाय पुत्रमकं विमलेय ॥ १२ ॥

इद — इ भो राक्षसापसद !

किमहं क्षुतवान् वृद्ध पुत्रं क्षील्लुणाचितम् ।
पुत्रादस्य हत्या हा कथं निर्वृत्तिमाप्नुयाम् ॥ १३ ॥

षटोत्कच —

ययर्चितो द्विजश्रेष्ठ ! पुत्रमहं न मुञ्चामि ।
सङ्कटस्य सगेनैव विनाशमुपयास्यसि ॥ १४ ॥

वृद्ध — एष एव मे निधय ।

कृतकृत्यं शरीरं मे परिणामनं जर्जरम् ।
राक्षसाद्यौ सुतोपक्षी होष्यामि विधिसंस्कृतम् ॥ १५ ॥

ब्राह्मणी — (क) जय ! मा मा एव । यदिमत्तदधर्मिणीं यदि
व्यदसि धाम । गृहीतफलेन यदिषां शरीरेण जयं कुट्टं च रक्षितुं
इच्छामि ।

षटोत्कच — न सह्यं क्षीज्जोषमिमत्तत्प्रभवया ।

वृद्ध — अहमनुगमिष्यामि भवन्तम् ।

षटोत्कच — आ ! वृद्धस्त्वमपसर ।

प्रथम — मोक्षान् ! अवीमि सह्यं तावत् किञ्चित् ।

(क) जय ! मा भवम् । पतिमात्रमर्गं पतिव्रतेति नाम । गृहीतफले-
नैतेन शरीरेण कुट्टं च रक्षितुमिच्छामि ।

वृद्ध — पुत्र कथय ।

प्रथम —

मम प्राणैर्गुरुप्राणानिच्छामि परिरक्षितुम् ।
कुलस्यस्य मोक्षतुमर्हति मा भवान् ॥ १६ ॥

द्वितीय — आर्य' मा भवम् ।

ज्येष्ठ भ्रेष्ठ कुले लोके पितृणा च सुसम्प्रिय' ।
ततोऽहमेव यास्यामि गुरुवृत्तिमनुस्मर ॥ १७ ॥

तृतीय — आर्यो' मा भवम् ।

ज्येष्ठा भ्राता पितृसम कथितो ब्रह्मवादिमि ।
ततोऽहं कर्तुमस्म्यहो गुरुणा प्राणरक्षकम् ॥ १८ ॥

चतुर्थ — वत्स! मा भवम् ।

आपद् हि पिता प्राप्तो ज्येष्ठपुत्रेण तापते ।
ततोऽहमेव यास्यामि गुरुणा प्राणरक्षकम् ॥ १९ ॥

वृद्ध — ज्येष्ठमिष्टतम न शक्नोमि पत्न्यवतुम् ।

ब्राह्मणो — (क) अहं अय्यो जेह्ममिच्छदि, तद् अहं पि कणिक्
हृच्छामि ।

द्वितीय — पित्रोरनिष्ट कम्पेदानीं गिय ।

ब्रह्मर्षो ज्येष्ठमिच्छति, तथाहमपि कनिष्ठमिच्छामि ।

षटोत्कच — अहं प्रीतोऽस्मि, श्रीव्रमागच्छ ।

द्वितीय —

बन्धोऽस्मि यद् गुरुपागा सौ प्रमैः परिरक्षित ।
बन्धुत्वेहादि महत कलस्नेहस्तु दुर्लभ ॥ २० ॥

षटोत्कच — अहो स्वजननात्सख्यमस्य ब्राह्मणवटो ।

द्वितीय — भोस्तात! अभिवाद्ये ।

वृद्ध — एषेहि पुत्र !

विनिमय गुरुमत्नान् सौ प्रमैर्गुत्नत्सल ! ।
अकृतमदुरावाप ब्रह्मलोकमवाप्नुहि ॥ २१ ॥

द्वितीय — अनुगृहीतोऽस्मि । अग्न ! अभिवाद्ये ।

ब्राह्मणी — (क) जाद ! चिर जीव ।

द्वितीय — अनुगृहीतोऽस्मि । आर्य ! अभिवाद्ये ।

ब्रह्म — एषेहि वत्स !

परिष्वजस्व गच्छ मां परिष्वक्त्वा शुभैर्गुणैः ।
कीर्त्या च परिष्वक्त्वा भविष्यति क्षुब्धरा ॥ २२ ॥

द्वितीय — अनुगृहीतोऽस्मि ।

तृतीय — आर्य ! अभिवाद्ये ।

(क) जात ! चिर जीव ।

द्वितीय — स्यात्ति ।

तृतीय — अनुग्रहस्तोऽस्मि ।

द्वितीय — भो पुरुष ! जवीमि किञ्चित् ।

षटोत्कच — बृहि बृहि शीघ्रम् ।

द्वितीय — एतास्मिन् वनान्तरे जलाशय इव दृश्यते । तत्र मे प्रकल्पितपरलोकस्य पिपासाप्रतीकारं करिष्यामि ।

षटोत्कच — दृढव्यवसायिन् ! जल्पताम् । अतिक्रामति भातु राहारफल । शीघ्रमागच्छ ।

द्वितीय — भोलात ! एष गच्छामि । (इति निष्क्रान्त)

बृह — हा हा परिश्रुप्तिः सो भो ! परिश्रुप्तिः स्म ।

वसिष्ठो मम त्वासीन्मनोज्ञो वनपर्वत ।

त मध्यमज्ञभक्तेन मनस्तपति मे सुष्ठम् ॥ २३ ॥

हा पुत्र ! कथं भव एष ।

तस्मै । तस्मै तानुरूपका ते !

नियमप्राप्त्यनप्रसक्तबुद्धे ! ।

कथमिह गजराजदन्त(माम्)ह

सहरिव यस्तसि पुष्पितो विनाशम् ॥ २४ ॥

षटोत्कच — चिरापते खलु प्राणवदु । अतिक्रामति यान्

राहारकाल । किन्तु खलु करिष्ये । भवतु दृष्टम् । यो
ब्राह्मण ! आहूयतां तव पुत्र ।

इदं — अतिराक्षस खलु ते वचनम् ।

घटोत्कच — क्व रुप्सति, मर्षयतु मर्षयतु मवान् अप्य ये
प्रकृतिदोष । अथ किञ्चामा तव पुत्र ।

इदं — एतदपि न शक्य श्रोतुम् ।

घटोत्कच — युक्तं भो ! ब्राह्मणकुमार ! किञ्चाया ते
आता ।

'प्रथम — वपस्वी मध्यम ।

घटोत्कच — मध्यम इति सदृष्टमस्म । अहमेव यास्यामि ।
भो भो मध्यम ! श्रद्धामागच्छ ।

(ततः प्रविशति भीमसेन)

भीमसेन — भो कस्याय स्वर ।

सगजविरुद्धे विगैति तार

हुमगहने दृढमङ्कटे वनेऽस्मिन् ।

जनयति च मनोज्वर स्वरोऽय

बहुमदस्यो हि धनञ्जय(स्वर)स्व ॥ २५ ॥

घटोत्कच — विगपते खलु ब्राह्मणवत् । अतिक्रामति
मातुराहमकाल । किन्तु खलु करिष्ये । भवतु दृष्टम् उचै

शब्दाप्यामि । मो मध्यम ! शीघ्रमागच्छ ।

मीमसेन — मो ! को नु खल्वेतस्मिन् वनान्तरे जग
व्यापामविघ्नवृत्त्याय मध्यम ! मध्यम ! इति मां शब्दापयति ।
भवतु, पश्यामस्तावद् । (परिभ्रमावलोकेन) अहो दर्शनीयोऽयं
पुरुष । अयं हि,

सिंहास्य सिंहादंष्ट्रे षट्पुनिमनघनं सिंघवाग्भीरकण्ठो
बहुभूः श्येननासो द्विदपतिहनुर्दार्ढ्यविसिष्टकेव* ।
*अधुदोरा वज्रकण्ठो गजवृषभगार्हस्थ्यपीनांसनाहुः
सुव्यक्तं राक्षसीजो विपुलबलपुत्रो लोकवीरस्व पुत्र* ॥ २६ ॥

षटोत्कच — विरायते खलु ब्राह्मणवदु ।
मातुराहारकाल* । किमिदानीं करिष्ये । भवतु, उचैराह्वानं
करिष्ये । मो मो मध्यम ! शीघ्रमागच्छ ।

मीमसेन — मो प्राप्तेऽस्मि ।

षटोत्कच* — न खल्वयं ब्राह्मणवदु । अहो दर्शनीयोऽयं
पुरुष । प एव,

कनकजलसमानबाहु
मर्ध्नेऽनुर्मूलपक्षविलिप्तकल्ह* ।
विष्णुर्भवेद् विकसितम्बुजपद्मेनो
नेत्रे जमाहरति वन्दुरिवाग्लोऽयम् ॥ २७ ॥

* उरा वदतिज्य कम् (५३-१५१) इति विलोडने पक्षिह म हृता ।

मो मध्यम ! त्वां खल्वहं ब्रूयापयामि ।

भीमसेन* — अतः खल्वहं प्राप्तः ।

षटोत्कच — किं भवानपि मध्यमे ।

भीमसेन — न तानदपरः ।

मध्यमोऽहमवध्यानामुत्तिष्ठ ना च मध्यमे ।

मध्यमोऽहं क्षितेर्मेघ ! आश्रमामपि मध्यमे ॥ २८ ॥

षटोत्कच — भविष्यम् ।

भीमसेन — अदिच,

मध्यमे पञ्चभूतानि पारिवाना च मध्यमे ।

यदे च मध्यमो लोके सर्वकायेषु मध्यमे ॥ २९ ॥

वृद्ध —

*मध्यमेस्त्विति सम्प्रोक्तं नूनं पाण्डवमध्यमे ।

अस्मान् मोक्षतुमिहापातो दयान्मृत्योरिवोत्थितः ॥ ३० ॥

(३१५)

मध्यमे —

अस्माकमस्य पवित्रं परलोकेषु दुर्लभम् ।

आ मर्त्यमनामनो दत्तं दयान्वितोऽहं जलम् ॥ ३१ ॥

(उपगम्य) यां वृत्तं ! प्राप्तोऽस्मि ।

चटोत्कच — प्रातःपान्दिनीं स्वदक्षि । मध्यम' मध्यम'
इत इत ।

बुद्ध — (भीममुपगम्य) आ मध्यम' परिव्रायस्व ब्राह्मण
कुलम् ।

भीमसेन — न मत्तव्य न मेत्क्यम् । मध्यमोऽहमपि
बाहये ।

बुद्ध — बाधुरिष दीर्घाष्टमव ।

भीमसेन — त्रुष्टुहीतोऽस्मि । कृता मयमार्गस्थ ।

बुद्ध — श्रूयताम् । ३६ खलु कुरुराजन युधिष्ठिरेण
विहितपूर्वा कुरुजाज्ञले यूपग्रामशालव्यो मातरसगोत्रश्च कस्य
ज्ञाताच्यु कञ्चुवदामो नाम ब्राह्मण । तस्य समोत्तरस्यां
दिश्वशमकग्रामवासी मातुल बौद्धिकपयोत्रो यज्ञश्च घुर्नामास्ति ।
तस्य पुत्रोपनयनानुभवनाथं सकलत्रोऽस्मि प्रस्थित ।

भीमसेन — अरिष्टोऽस्तु पञ्चा । तवमृत ।

बुद्ध — ततो मामेष हि,

सजलजलदगात्र पद्मप्रायताक्षो

भृगुपतिगतितीर्त्ता राक्षस प्राग्रदण्ड ।

जगति विगतशङ्कस्त्वविधाना समक्ष

समन्तपरिजन आ' इन्तुकामाऽभ्युपैति ॥ ३२ ॥

भीमसेन — एवम्, अनेन ब्राह्मणजनस्य मार्गविज्ञं कुत ।
भवतु, निग्रहीष्यामि तावदेनम् । ओ पुरुष ! तिष्ठ तिष्ठ ।

षट्पात्कच — एष स्थितोऽस्मि ।

भीमसेन -- किमर्थं ब्राह्मण पदं (रा)स्पमि * ।

पुत्रनध्वत्रकीर्षस्य पत्नीकात्प्रभस्य च ।

बृहत्स विप्रचन्द्रस्य भवान् राहुर्विवागत ॥ ३३ ॥

षट्पात्कच — अथकिम् । राहुरेव ।

भीमसेन — आ,

निवृत्तव्यवहारोऽयं सदास्तनयै सह ।

सदापराधञ्च ध्यात्वा मुच्यता द्विजसत्त्वम् ॥ ३४ ॥

षट्पात्कच — न मुच्यते ।

भीमसेन -- (आत्मगतम्) ओ ! कस्य पुत्रपानेन भवित
व्यम् ।

भ्रातृणा मम सर्वेषां कोऽयं ओ ! गुणतस्कर ।

दृष्ट्वैतद् दालशौण्डीर्यं सौमद्रस्य स्मराम्यहम् ॥ ३५ ॥

(प्रकाशम्) ओ पुरुष ! मुच्यताम् ।

षट्पात्कच — न मुच्यते ।

मुच्यन्मिति विसृज्य ब्रवीति यदि मे पिता० ।
न मुच्यते तथा शेष गृहीतो मातुराक्षया ॥ ३६ ॥

भीमसेन — (आत्मगतम्) कथं मातुराक्षिति । अहो गुरुस्तु
श्रुत्वा खल्वप्य तपस्वी ।

माता किल मनुष्याणां दैवतानां च दैवतम् ।
मातुर्गच्छा पुरस्कृत्य वयमेता दत्ता गता ॥ ३७ ॥

(प्रकाशम्) ओ गुरुषु प्रष्टव्यं खलु तावदस्ति ।

यदाकच — इति इति शीघ्रम् ।

भीमसेन — का नाम भवतो माता ।

घटोत्कच — हिदिम्बा नाम राक्षसी ।

कौरव्यकुलदीप्तेन शण्डवेन मदात्मना ।
सनाथा या महाभासा पूर्णज क्षौरिवात्मना ॥ ३८ ॥

भीमसेन — (आत्मगतम्) एवं, हिदिम्बाया पुत्रोऽयम् ।
सदृशो ह्यस्य गर्व ।

रूप मच्च बलं चैव पितृभिः सदृशं बहु ।
प्रजाम् वीतकारुण्यं मनश्चेवास्य कीदृशम् ॥ ३९ ॥

(प्रकाशम्) ओ गुरुषु! मुच्यताम् ।

घटोत्कच — न मुच्यते ।

भीमसेन — भो ब्राह्मण ! गृह्यता तव पुत्र । वयमेनम
शुगमिष्याम ।

द्वितीय — मा मा भवानेवम् ।

त्यक्ता प्रागेव म प्राणा गुरुप्राणेष्वपेक्षया ।
युवा रूपगुणोपेता भवास्तिष्ठतु भूतले ॥ ४० ॥

भीमसेन — आय' मा मेवम् । क्षत्रियकुलोत्पन्नोऽहम् ।
पूज्यतमं सुतु ब्राह्मण । तस्मान्मच्छरीरेषु ब्राह्मणशरीरं वि
निमातुमिच्छामि ।

घटो कच — एव, क्षत्रियोऽयम् । तेन गर्व । भवतु, इममेव
हत्वा नेष्यामि । अथ केनाय वारित ।

भीमसेन — मया ।

घटाकच — किं त्वया ।

भीमसेन — अथकिम् ।

घटाकच — तन हि भवानेवागच्छतु ।

भीमसेन — एवम्, अतिदीयवत् नानुगच्छामि । यदि
ते शक्तिरस्ति, बलात्करणं मा नय ।

घटोत्कच — किं मा प्रत्यभिजानीते भवान् ।

भीमसेन — म-पुत्र इति जाने ।

घटोत्कच — कथं कथं तव पुत्रोऽहम् ।

भीमसेन — कथं वक्ष्यति, मर्षयतु मर्षयतु मवान् । सर्वा
प्रजा क्षत्रियाणां पुत्रसम्बन्धेनाभिधीयते । अत एव मयाभिहि
तम् ।

घटोत्कच — भीमानामायुधं गृहीतम् ।

भीमसेन —

शूषामि सत्येन भव न जाने
हातुं तस्मिच्छामि भवत्समीपे ।
किंरूपमेतद् बद्धं मद्र' (तस्म)
शुभाशुभञ्च सद्यश्च प्रपत्स्ये ॥ ४१ ॥

घटोत्कच — एष वे मयद्वपदिशामि, गृह्यतामायुधम् ।

भीमसेन — आयुधमिति । गृहीतमेतद् ।

घटोत्कच — कथमिव ।

भीमसेन —

काञ्चनस्तम्भस्तच्छो रिपूणां निग्रहे रत ।
अयं तु वक्षिष्यो बाहुरायुधं सद्यश्च मम ॥ ४२ ॥

घटोत्कच — इदं द्रव्यं किमु मे भीमसेनस्य ।

भीमसेन — अयं कोऽयं भीमो नाम ।

निष्कर्त्ता शिव कृष्ण शुक शक्तिधरो यम ।
एतेषु कथ्यन्ता भद्र' केन ते सदृश पिता ॥ ४३ ॥

षट्कोत्तर — सर्वे ।

भीमसेन — धिगन्तमेतत् ।

षट्कोत्तर — कथं कथम् । अनृतमित्याह । क्षिपसि मे
गुरुम् । भवतु, इमं स्थूलं कृष्णमुत्पाद्य प्रहरामि । कथमनेनापि
न शक्यते हन्तुम् । किन्तु खलु करिष्ये । भवतु, दृष्टम् । एतद्
गिरिकृष्णमुत्पाद्य प्रहरामि ।

शैलकृतं मया क्षिप्तं प्राणानादाय वास्यति ।

भीमसेन —

स्रोऽपि कुञ्जरो वन्यो न व्याघ्रं वर्षयेद् वने ॥ ४४ ॥

षट्कोत्तर — कथमनेनापि न शक्यते हन्तुम् । किन्तु खलु
करिष्ये । भवतु, दृष्टम् ।

नन्वहं भीमसेनस्य पुत्रं पौत्रो नमस्वतः ।
विहेदानीं तुल्यभद्रो निबुद्धे नारित मत्सम ॥ ४५ ॥

(इत्युमौ निधुदं कुरुन)

षट्कोत्तर — (भीमसेन वदन्)

ब्रजसि कथमिह स्व वीर्यसुल्लस्य बाह्वो
रैत्रं श्व दृढपाशं पीडितो मदमुज्ज्वलाभ्याम् ।

भीमसेन — (आत्मगतम्) कथं मृतीतोऽस्म्यनेन । मां सु
याधन! वर्धते सखु वधुपक्ष । कृतरक्षो भव । (प्रक्षयाम्) भो
पुरुष! अवहितो भव ।

वधो कथं — अवहितोऽस्मि ।

भीमसेन — (निधुद्वय-कमवधुय)

व्यपनय वलद्वयं दृष्टसारोऽस्मि वीर!

न हि मम परिहेदो विद्यते बाहुपुद्गे ॥ ४६ ॥

घटोत्कच — कथमनेनापि न शक्यते हन्तुम् । किन्तु
सखु करिष्ये । भवतु, दृष्टम् । अस्ति मातृप्रसादलब्धो
मायापाश । तं वद्ध्वन नेष्यामि कुत खल्वान । भो
गिरे! आपस्तावत् । हन्त स्रवति । (अक्षय मत्र जपति) भो
पुरुष!

मायापाशेन बद्धस्त्व विवक्षा न मामिष्यासि ।

राजमे रज्जुमिवेदं शक्नुवन् इतोऽत्मवे ॥ ४७ ॥

(इति मन्मथ वधोक्तिः)

भीमसेन — कथं मायापाशेन बद्धास्मि । किमिदानीं
करिष्ये । अस्ति मे श्वप्त्रमाटलब्धो मायापाशमोक्षो मत्र । त
जपामि । कुत खल्वपि । भवतु, भो ब्राह्मणकुमार! आनय क
मन्दसुपत्ता अप ।

इदं — इयं आप ।

(मीमसेन आत्मन मत्त चत्वा माया मोक्षयति)

षटोत्कच — अये पति१ पाश्च । किमिदानीं करिष्ये ।
भवतु, सो पुरुष१ पूर्वसमय स्मर ।

मीमसेन -- समय इति । एष स्मरति । गच्छाग्रत ।

(उभौ परिक्रामत)

इह — पुत्रका१ किं कुर्म । अय गच्छति वृकोदर ।

आक्रम्य राक्षसगिभ ज्वलदुग्ररूप
मुग्धेण बाहुबलवीर्ययुगेन युक्तम् ।
एष प्रयाति शनकैरवधूय शीघ्र
मामारवर्षमिह गोवृष्ण सलील ॥ ४८ ॥

षटोत्कच — इह तिष्ठ । त्वदागमनमभ्याये निवे
दयामि ।

मीमसेन — बाढम् । गच्छ ।

षटोत्कच — (उपसृत्य) अत्र अभिवादय षटोत्कचोऽहम् ।
चिरामिलपितो भवत्या आहारार्थमानीतो मानुष ।

(प्रविशेव)

दिडिम्बा — (क) जाद ! चिर जीव । कीदृसो मानुसो
अणीदो ।

(क) जात चिर जीव । क इदो मानुष अनीत ।

घटोत्कच — भवति ' वाङ्मात्रेण मानुषो, न वीर्येण ।

हिडिम्बा — (क) किं ब्रह्मणो ।

घटोत्कच — न ब्राह्मण ।

हिडिम्बा — (ख) आहु येरो ।

घटोत्कच — न वृद्ध ।

हिडिम्बा — (ग) किं बाल्ये ।

घटोत्कच — न बाल ।

हिडिम्बा — (घ) जइ एव्व, पेक्खामि दाव ष ।

(उभौ परिक्रामत)

हिडिम्बा — (ङ) किं एसो माणुसो आणीदो ।

घटोत्कच — भवति ' कोऽयम् ।

हिडिम्बा — (च) उम्मत्तज्ज' दण्णदं सु अज्ज ।

(क) किं ब्राह्मण ।

(ख) जइसा स्वविर ।

(ग) किं बाल ।

(घ) यथेव, पश्यामि तावदेनम् ।

(ङ) किमेव मानुष आनीत ।

(च) उमत्तक! दैवतं सन्वयम् ।

इत्येकच -- आ कस्य दैवतम् ।

हिदिम्बा -- (क) तव च मम अ ।

यनेकच -- क प्रत्यय ।

हिदिम्बा -- (ख) एते पञ्चो । जेदु अय्यउत्तो ।

भीमसेन -- (विलास) का पुनरियम् । अये देवीं
हिदिम्बा ।

अस्माकं मष्टराज्यानां भ्रमता गहने बने ।

जातकारुण्यया देवि' सन्तापो नाशितस्त्वया ॥ ४६ ॥

हिदिम्बे' किमिवम् ।

हिदिम्बा -- (को) (ग) ईदिस विज ।

भीमसेन -- आत्मा राक्षसी, न समुदाचरेण ।

हिदिम्बा -- उम्मत्तअ! अमिवादिदि पितर ।

यनेकच -- भोलात! अहं स धार्तराष्ट्रवनदवाधिर्षणे
त्कचोअमिवादये । पुत्रचापत्तं वन्तुमईसि ।

(क) तव च मम च ।

(ख) एष प्रत्यय । अयत्वार्यपुत्र ।

(ग) ईदशामिव ।

(घ) उम्मत्त! अमिवादय पितरम् ।

भीमसेन — एषोहि पुत्र । व्यतिक्रमेकृत कान्तमेव ।
(इति पाठिक्य) धार्तराष्ट्रवनदवाग्निपुत्रापेक्षीणि पितृहृदयानि ।
पुत्र । अतिबलपराक्रमो मय ।

घटोत्कच — अनुगृहीतोऽस्मि ।

वृद्ध — एव, भीमसेनपुत्रोऽयं घटोत्कच ।

भीमसेन — पुत्र' अमिवादयात्रभवन्त केशवदामम् ।

घटोत्कच — ममवन्' अमिवादये ।

वृद्ध — पितृमहशुणकीर्तिमय ।

घटोत्कच — अनुगृहीतोऽस्मि ।

वृद्ध — यो वृकोदर' रक्षितमस्मात्कुल, स्वकुलमुद्धृतं च ।
गच्छामस्तावत् ।

भीमसेन —

अनुग्रहान् तु मयत् सर्वमासीदिदं शुभम् ।

आभमे। दुरतोऽस्माकं तत्र विभ्रम्य गम्यताम् ॥ ५० ॥

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च्छामस्तावत् ।

भीमसेन — गच्छन्तु भवान् सकुटुम्ब' पुनर्दर्शनाय ।

वृद्ध — बलम् । प्रथमं कल्प ।

(निरुक्तान्त सकलवपत्र केशवनास)

मीमसेन. — हिचिन्वे ! इतस्तावत् । वस्तु ! पटोत्कच !
इतस्तावत् । तत्रभवन्त केशवदासमाभमपदद्वारमात्रमपि सम्मा-
वायेष्याम ।

शुभवा नदीना प्रभव सप्तद्वी
वशादुत्तीर्णा प्रभवो ब्रुवन् ।
वशेन्द्रियाणां प्रभव मनोऽपि
तथा प्रज्ञा नो भगवानुपेन्द्र ॥ ५१ ॥

(निष्पद्यन्ता सर्वे)

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मध्यमव्यासोऽगोऽवसित ॥

कुर्वन् गृह्यत् ।

* इति आग आतवाचकम् इत्यपेक्षितं भवति । प्रभवति ईडे इति प्रभवम्
इतिवत् । पञ्चाशत् ।

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